Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 9, No. 35 TORONTO, AUGUST 30, 1944 $2.00 Per Annum

Canada Saw 686 Longies in '43

Average Number of Features Per Movie House Was 138

There were 686 feature motion pictures released in Canada during 1943, according to exchange reports, 97 of which were produced in Great Britain and 32 in other countries. The major amount represents Hollywood's service to Dominion theatres. During the year 361 cartoons, 377 newsreels and 596 shorts of other types were distributed by Canada's 87 film exchanges.

There were fewer films released and a smaller number of exchanges in operation than in 1942. In that year the total number of releases by 78 exchanges was 2,358 as against 2,020 in

(Continued on Page 10)

16 Mm. Receipts Up 40% in Year

Gross receipts of 16 mm. operators in Canada during 1943 skyrocketed, according to the annual report of the Dominion Bureau of Statistics. Figures, when compared with those of 1942, show that itinerant and semi-permanent exhibitors in the small-

(Continued on Page 6)

Goldwyn Beef NG in Canada

Sam Goldwyn's grandstand declaration of war against those USA circuits which he claims indulge in monopolistic practices by refusing him what he considers fair terms for his films has little or no application in Canada. Goldwyn, supported by Mary

(Continued on Page 10)

Johnson Joins Mono

Robert Johnson, formerly manager of the Kent Theatre, Montreal, has joined the branch of Monogram in that city, it is announced by I. Sourkes, manager.

Dave Coplan Back

Dave Coplan of United Artists in Canada, who has been in charge of the company's British division, arrived in New York last week and will likely be in Toronto any day.

Citizens' Groups Drop Trade Hook

Though providing the inspiration for organization, the National Film Board has dropped its connection with the Citizens' Film Committee and proposals for a Film Centre in each large community. In Toronto last week a number of citizens met at the

(Continued on Page 2)

Indie Theatres Jumped in 1943

There were 561 theatres owned by Independents in 1943 as part of Canada's 1,261 theatres, 12 more than in 1942. This would seem to indicate that most of the Dominion's 18 new places of operation during the year are in the hands of individual owners.

(Continued on Page 2)

Park Movies Had No Authorization

The Sunday evening showing of an all-RKO 16 mm. movie program before 1,000 persons in an Ottawa park recently, an event which drew criticism from the eastern division of the Motion Picture Theatres Association of Ontario, had no authorization.

(Continued on Page 15)

To Calgary

Joe Palansky has become manager of the Calgary branch of Empire-Universal Films, succeeding Wolfe Blankstein, who was transferred to Winnipeg to fill the vacancy caused by the resignation of Ben Plottel. Palansky managed the Calgary office from 1937 to 1939, leaving there to join the Toronto branch as a salesman. He joined Empire-Universal at Winnipeg in 1935, first coming to the Toronto office in 1936. Thus he has been twice connected with both the Calgary and Toronto branches.

Prior to joining Empire-Universal in 1935, he operated the Dreamland Theatre in Medicine Hat. Palansky got into the game in 1918, having served at one time or another with Fox, Columbia and United Artists. He's a member of the Moving Picture Pioneers.

JOE PALANSKY

UK Monopoly Report Hits Trade Evils

The report of the Monopoly Committee of the British Films Council, passed unanimously, has been made public and contains many broad conclusions, some of which have application to trade problems everywhere. Members of the Canadian motion picture industry should find the report interesting, not only because of their basic British ties but also because Canada, like England, is an importing country with minor film production.

Following is a breakdown of the report:

1. Monopoly has extended in recent years, manifesting itself in (a) the rapid growth of vertically integrated combines and of the control which they are able to exercise: (b) the introduction and extension of unde-

(Continued on Page 15)

Booking Dept. Shift At Empire-Universal

Harold Gould, long-timer in the service of the Toronto branch of Empire-Universal, has been promoted from booker of Universal to head booker and salesman of the branch office.

Gerry Shumer has been promoted from assistant booker of Universal to booker.

Bill Foreman, recently discharged from the army, has been promoted from assistant poster clerk to assistant booker.

'San Fernando Valley'

The song for which this feature is named rolled up a record of 16 solid weeks on the Hit Parade. PLUS ROY ROGERS' looks, talent and voice, it makes "San Fernando Valley" a great REPUBLIC hit. It's EMPIRE-UNIVERSAL.

Film Weekly

Vol. 9, No. 35 August 30, 1944

HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor, Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.

Published by Film Publications of Canada Ltd., 25 Dundas Square, Toronto, Ont., Canada. Phone ADelaide 4317. Price 5 cents each or $2.00 per year. Entered as Second Class Matter

Printed by Eveready Printers Limited, 75 Wellington Street West, Toronto, Ontario

'What's Gone Wrong With Hollywood?' Asks British Critic

In the London Express Ernest Betts takes a crack at Hollywood and claims the lead for Britain. Hollywood's "emotions are still antiquated, she leads only in technique and star-power, and there is a terrible thinness in her stories." He writes that

> Over here, without having become smug or complacent, we have built up a new British film industry (bombs or no bombs) and have really got ourselves as a nation on the screen. These new British productions are fresh, exciting, hot from experience, not the result of tired, disillusioned minds uttering the same old slogans for the same old programmes.
>
> What is Hollywood doing? The same thing, with brilliant insignificance. But we are starting something new, adventuring and risking ourselves in great projects such as "Colonel Blimp," or "The Way Ahead."
>
> We are taking the lead. Hollywood is following.

* * *

Freedom of the Screen

Freedom of the press has long been established and freedom of the radio is being fought out now. It is generally agreed that the screen will be used to further post-war ideas on a great scale and film and theatre men are mentally prepared to meet pressure.

Take it from Jack L. Warner:

> "In the post-war world, motion pictures must have the same freedom of expression as is guaranteed to the press and the spoken word. We must be constantly on the alert to resist all forms of dictation or attempted regulation. We must refuse to be intimidated from expressing our honest convictions on the screen."

* * *

A Canadian Hollywood?

Influence of motion pictures in-the-making is evidenced by an editorial in the Victoria, B.C., Colonist. Film units are no longer novel in certain sections of British Columbia and the folks are becoming like those who live in the shadows of Hollywood studios. Says the Colonist:

> Victoria, in the throes of its ninth or tenth motion picture production—it was "Norway" once, the bounding main another time, and even "Vancouver" on occasion—is liking it. There is an unreality to the business that attracts. Half of the fairyland is behind the cameras, and not in front of them. There is a nostalgic touch, too, to the fresh drinking water that must be brought for performing days. Unchlorinated, of course. Lucky dogs! Roll on the cameras. Backwards and forwards trot the men with the paper smoke torches. Victoria, by the time this is over, will be professional in its vocabulary; klieg lights, dollies and all.

RCN-Bound M. Vallée Feted by Friends

Mozart Vallée, manager of the New Premier Theatre, Sherbrooke, Quebec, who recently enlisted in the Royal Canadian Navy, was tendered a farewell dinner by the Sherbrooke Chamber of Commerce. He's the son of R. L. Vallée, owner of the New Premier. Mozart Vallée has been acting as chairman of the recruiting committee of the local trade association.

Suitable gifts were presented.

Mrs. Doane Passes

Mrs. Sadie Doane, wife of S. A. Doane, chairman of the Nova Scotia Board of Censors, passed away recently in her native city, Halifax.

Thief Grabs $160

A thief stuck his hand through the wicket window of the Casino, Toronto, last week and ran off with $160. Several previous attempts have been foiled. He tried for a loose ten-spot and got into a tug-of-war with the cashier, tearing the bill in half.

Indie Theatres Jumped in 1943

(Continued from Page 1)

Independent ownership of single houses has dropped sharply since 1930 but has remained about the same since 1937.

Of Canada's 918 theatres in 1930, 659—more than two-thirds—were each owned or operated by an individual. By 1937 but 569—roughly half—of 1,047 theatres had single ownership or operation. The proportion has remained generally the same since.

Although the 1943 figures show that circuits with two or three houses controlled 195 theatres compared with 199 in 1942, the next group showed a considerable gain. This group, made up of circuits controlling from four to 19 theatres, jumped from 143 in 1942 to 192 in 1943, a gain of 49 theatres.

Circuits controlling twenty theatres and over showed fewer theatres in their combined total. In 1942 such circuits controlled 360 theatres but in 1943 their total was 321, a drop of 39 theatres.

The Independents, with 12 theatres added, increased their grosses from $10,036,559 in 1942 to $13,403,911 in 1943. The two-and-three theatre circuits, with four under their 1942 total, took in $5,731,819 compared with $3,800,581 during the previous year, a surprising increase.

Although the four-to-19 theatre circuits operated 49 more houses than in 1942, their total gross showed comparatively little gain for the year, the 1942 figure being $5,049,879 as against $5,341,280 in 1943. The twenty-and-over circuits, in spite of having dropped 39 theatres, maintained their financial position by grossing $28,090,979 — a gain of $516,901.

FPCC B.C. Site

Famous Players have acquired a site in Chilliwack, British Columbia.

Drop Vitagraph, Ltd. Title, Now Warners

Wolfe Cohen has announced that as of August 12th the name of the Dominion distributing organization for Warner Bros. — First National Pictures and Vitaphone Short Subjects has been changed from Vitagraph, Limited to Warner Bros. Pictures Distributing Company, Ltd.

In Mr. Cohen's statement, he strongly urged exhibitors and all other persons dealing with the company to address it henceforth by its new name. Officers of the Canadian Company remain the same, with Mr. Cohen retaining his title as vice-president.

Citizens' Groups Drop Trade Hook

(Continued from Page 1)

offices of the National Film Board and established a local unit.

Of particular interest is the fact that those responsible for the organization and extension of such groups have decided that they have no interest in commercial showings of features and will concentrate on the help films may give education. They will limit their interest to the 16 mm. field.

The draft of the proposal had stated that one of the purposes was "To examine ways and means in which the Citizens' Films Committee can exert its influence in the field of commercial film showings." This attracted considerable curiosity in the commercial industry, it being felt that the makings of a new pressure group was at hand.

It is understood that John Grierson, National Film Commissioner who has just returned from Britain, was responsible for the divorcement of the National Film Board from the new organization. Grierson is also said to have suggested that interest in visual education and recreational benefit of films should be sufficient to occupy the committees.

The NFB, however, will help the committees to attain their aims and objects. The committees will screen, review and make recommendations for improvement and the wider showings of National Film Board reels. They will also help make available more projectors.

The Toronto meeting was attended by representatives of commercial 16 mm. distributors.

FO Reg Wilson Here

Flying Officer Reg Wilson, formerly of Regal, is home on leave after almost three years overseas. He's around saying hello to the boys and girls.

Rebuild in Trail, B.C.

The Rialto, Trail, B.C., closed for some time, will be rebuilt after a permit is granted. Rebuilding operation will cost $30,000 and seating for 630 will be provided. Antonio Lauriente is the owner.

Nora Hogan Is Nfld. FPCC Manageress

Miss Nora Hogan of St. John's, Newfoundland, sister of Pat Hogan, Paramount's eastern representative, will be the manager of the new Paramount Theatre in that city. A FPCC unit, it's due to open on September 1. Miss Hogan managed the Capitol, St. John's, now also FPCC, for years.

The Paramount seats 1200.

THE PICK OF THE PICTURES

Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 9, No. 35 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Tampico

with Edward G. Robinson, Lynn Bari, Victor McLaglen

20th-Fox 75 Mins.

MELODRAMA WITH WAR BACKGROUND IS STRICTLY ROUTINE OFFERING.

A tale of love and espionage laying no claim to distinction, "Tampico" is purely formula stuff. Developments come fast and furiously with small regard for plausibility or consistency. The film's saving grace is the presence in the chief roles of Edward G. Robinson, Lynn Bari and Victor McLaglen, whose names will have to carry the show. Fans whose standards are not too high will derive some pleasure from the romantic moments between Robinson and Miss Bari and react favorably to the few exciting incidents in the footage.

The action takes place in Tampico, Mexico, and aboard the oil tanker of which Robinson is captain. Robinson and Miss Bari, a dancer from the states, are thrown together when she is saved from the sea with a boatload of survivors from a ship torpedoed by a Nazi submarine. The girl's marriage to the captain heads for the rocks when she is suspected of giving the Germans information resulting in the sinking of Robinson's ship. The gal is in a spot because at the time of her rescue she was unable to present any means of identity, having lost all her belongings.

Disgraced, Robinson sets out to track down the Nazi agents, discovering in the course of his investigation that his wife had nothing to do with tipping off the Nazis. Who should be the villain but McLaglen, Robinson's best pal and first mate. The fact that at no time is there the slightest hint as to McLaglen's true character makes the ending hard to accept. The film closes with McLaglen dead and Robinson and Miss Bari reunited.

CAST: Edward G. Robinson, Lynn Bari, Victor McLaglen, Robert Bailey, Marc Lawrence, E. J. Ballantine, Mona Maris, Tonio Selwart, Carl Ekberg, Roy Roberts, George Sorel, Charles Lang, Ralph Byrd, Louis Hart, Paul Kruger, Martin Cichy, Constance Romanoff, Oscar Hendrian, Antonio Moreno, Nestor Paiva, Muni Seroff, Juan Varro, Ben Erway, Helene Brown, Martin Garralaga, Margaret Martin, David Cota, Arno Frey, Chris-Pin Martin, Trevor Bardett, Peter Helmers, Otto Reichow, Ludwig Donath, Rudolph Lindau, Jean Del Val, Hans Von Morhart.

DIRECTION, Ordinary. PHOTOGRAPHY, Good.

Christmas Holiday

with Deanna Durbin, Gene Kelly, Richard Whorf, Dean Harens

Universal 92 Mins.

STRONG ROMANTIC DRAMA WITH HIGH BOX OFFICE POTENTIALITIES FOR STANDS OF EVERY TYPE.

As a jet-propelled aircraft differs from a youngster's plane model, Deanna Durbin's present power as an actress, — for in "Christmas Holiday" she is wholly adult, screen-wise and glamourous, — differs from her erstwhile histrionics when she was a youthful screen prodigy who moved in an aura of pigtails, gingham and refreshing wholesomeness.

It is this difference which makes "Christmas Holiday" a salient picture of 1944. With her embarkation upon the climax years of her motion picture career is linked much profitable playing-time for exhibitors. Remember, here is a star whose rise has meant enough to the public for it to put down more than a score of millions in hard cash at box office windows, and brought most of those millions to theatre-men. Consequently, the new Durbin, who comes into her own as a dramatic luminary of vast promise, deservedly has the eyes of the trade and fans upon her.

"Christmas Holiday" is the account of an Army lieutenant (Dean Harens) who plans crossing the nation by air to spend Yuletide in San Francisco with his sweetheart. Just before leaving his camp barracks, he receives a telegram from her stating that she has wed another. Shaken emotionally, and trying to create a logical basis in his own mind for revenge, he boards the trans-continental plane which is forced down near New Orleans.

Alone in the city and restless to get on with his trip, he figures that it will help pass time if he accompanies a local newspaper reporter to a roadhouse. There he is introduced to Deanna Durbin, who is the star of the floorshow. They go to midnight mass, at the cathedral, after which she tells him that she is the wife of a convicted murderer serving a life sentence. Here the film recounts their happy and finally grim married life. There is a rousing finale as the convict husband escapes.

CAST: Deanna Durbin, Gene Kelly, Richard Whorf, Dean Harens, Gladys George, Gale Sondergaard, David Bruce.

DIRECTION, Fine. PHOTOGRAPHY, Aces.

Show Business

with Eddie Cantor, George Murphy

CANTOR MAKES AUSPICIOUS BOW AS PRODUCER, TURNING OUT MUSICAL WITH BOX OFFICE SOCK.

"Show Business" is generously endowed with everything that a musical requires to be a box office sock. Easily one of the most entertaining films of the year, the production marks Eddie Cantor's bow as a screen producer. The picture reveals the comedian to have as sure a touch as a producer as he has as a performer.

As a story about show business the film is tops, capturing the feeling of the world of make-believe with uncommon success. Around a somewhat familiar tale Cantor and his associates have built a show that stirs the memories of the golden days of show business. For the film's musical content Cantor has drawn prodigally upon song hits of the past, many of which he helped to make famous.

The picture does not attempt to be a cavalcade of show business; nor is it strictly the story of any one man, although the story is rich with incident suggested by Cantor's own life. Basically the picture is the tale of the rise of a group of performers to the pinnacle of their profession. In the group are Cantor, George Murphy, Joan Davis and Constance Moore. Heartbreak is encountered along the way, to be sure, but all's rosy at the finale. The film is also very much the story of a bitter-sweet romance involving Murphy and Miss Moore. The ladies will smile and suffer with the two but will be happy at the end in the knowledge that both are as one again.

While Murphy and Miss Moore are providing the romance, Cantor and Miss Davis are busy giving out with the comedy, which has quantity as well as quality.

Under the speedy and astute direction of Edwin L. Marin the cast performs in superb style. Whether they are singing, clowning or dancing, Cantor, Murphy and the Misses Davis and Moore leave little to be desired. Nancy Kelly is effective as a vixen who tries to take Murphy away from Miss Moore.

CAST: Eddie Cantor, George Murphy, Joan Davis, Nancy Kelly, Constance Moore, Don Douglas.

DIRECTION, Good. PHOTOGRAPHY, Good.

The Return of The Vampire

with Bela Lugosi

Columbia 69 Mins.

LATEST VAMPIRE FILM MADE TO ORDER FOR HORROR LOVERS; LUGOSI DELIGHTS FANS.

That hardy figment of the imagination, the vampire, is on the loose again in this tidbit for the palates of horror fans. The film brings that lovely creature back to life with a vengeance, garnering screams in abundance and scaring sensitive souls out of their skins. In "The Return of the Vampire" Columbia has a good picture of its type that should give a stalwart account of itself where such diversion causes smacking of the lips.

In his newest adventure the vampire, as Bela Lugosi first conceived him on the screen, is set in action in a London setting under the name Armand Tesla. During the day the loathsome creature takes it easy in a coffin in a cemetery, venturing forth only in the evening in search of his vitamins—said vitamins coming from the blood he sucks from young gals, who are his favored victims. Doctors and scientists are no more potent against the vampire than the police. Finally the villain is killed, but not before he has spread terror far and wide.

The film has been produced by Sam White with all the props necessary to give effectiveness to a tale of this sort. Frightening effects and settings in keeping with the nature of the story help advance the film's cause with those who dote on spine-chilling entertainment.

Lugosi once more is the vampire, playing the role in a manner that will delight the hearts of his admirers. All the trimmings the part calls for are on display in his acting. His main support comes from Frieda Inescort, Nina Foch, Roland Varno, Miles Mander, Matt Willis. The acting is in tune with the spirit of the production.

CAST: Bela Lugosi, Frieda Inescort, Nina Foch, Roland Varno, Miles Mander, Matt Willis, Ottola Nesmith, Gilbert Emery, Leslie Denison, William C. P. Austin.

DIRECTION, Good. PHOTOGRAPHY, Good.

Burke to Galt, Ont.

Dave Burke has suceeded Jay Rollings as manager of the Grand, Galt, Ontario. It's a FPCC house.

★ WATCH FOR EARLY SE

D

"Since Yo

His first picture since

Directed by Jo

Claudette COLBERT

Jennifer JONES

Joseph COTTEN

Shirley TEMPLE

PTEMBER RELEASE DATE ★

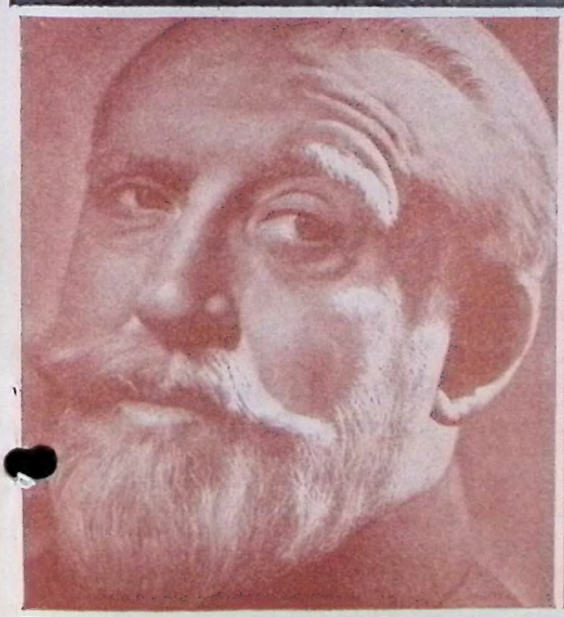
AVID O. SELZNICK

presents

u Went Away"

"GONE WITH THE WIND" and "REBECCA"

hn Cromwell · Released thru United Artists



Monty WOOLLEY

Robert WALKER

Wins Medal

LIEUTENANT
JOHN J. FITZGIBBONS, JR.

Lieut. Fitzgibbons, son of J. J. Fitzgibbons, head of the Canadian Motion Picture War Services Committee, was recently awarded the Bronze Star Medal for meritorious service with the American Army in the Pacific theatre. He was wounded in action but has since rejoined his unit. Lieut. Fitzgibbons was assistant manager of the Metropolitan, Winnipeg, at the time of his enlistment.

Cooper Joins UA

Art Cooper, a veteran of this war and a former theatre manager, has joined the United Artists, St. John, N.B. branch as booker.

From Mary Pickford

Some time ago we ran a Flashback on Charlie Stephenson and appearing with it was a photo of "The Shoemaker" dramatic company. In the photo, taken in 1905, was shown the late Lottie Pickford, a child star then, and Charlie. Lottie always wanted that photo but Charlie would never give it up. While the Flashback was being written Charlie changed his mind and asked me to send it to Mary Pickford.

Last week a note from Mary arrived:

"So many thanks for the photo of Lottie as a child. I have given it to Lottie's daughter, Gwynne, who was pleased and touched to have it—particularly knowing it was one her mother wanted to have. Will you thank Mr. Stephenson for us for parting with it?

"Thanks, too, for the copy of FILM WEEKLY containing your interesting article on Charlie Stephenson and the reprint of the photo.

"You might be interested in knowing that Lottie's daughter who is Mrs. Hugh Ernst, Jr., wife of an army flier, had a baby girl born last Saturday. Her name is Susan Mary Ernst and she weighs seven pounds five and a half ounces. She is a perfect baby and how I wish Lottie could be here to see her. You can well imagine that Susan was welcomed with open arms as she is the first Pickford to be born for many years."

Many years ago there was quite a colony of Canadian theatrical families and they were much closer than Canadian players are today. In those days folks like the Pickfords, the Lillies, Gene Lockhart, Charlie Stephenson and others, all moving up in the rapidly expanding theatrical world, were like one family.

* * *

He Didn't Like Actors

Film men can be out of their offices at the dangest times and not be out of them at the dangest times. Came down to the office to do some work on Civic Holiday and pushed the front door back for some extra air. In no time Ben Cronk, Syd Taube, Charlie Stephenson and Izzy Allen were there and carrying on a kibitzing bee.

The boys began to hark back and got as far as the late John Griffin, who ran a vaudeville circuit so far-flung in Ontario that the acts had to portage canoes to get to his theatres. Griffin, who was the first to put movies on for regular theatre showings in Toronto, had one pet hate—actors.

So Charlie Stephenson told about the time Griffin was standing in one of his theatres in the morning and a well-dressed stranger came in and began telling Griffin how nice the house was. Griffin had been expecting the fire inspector and so he welcomed the fellow, offered him a cigar, and endeavored to worm a favorable report out of him.

He was pleased with his progress. "I didn't get your name," he said to the stranger.

"I though you knew me," the stranger said. "I'm your headliner this week."

Griffin's face didn't change but he was a man who could snarl in the mildest tones ever. He pointed to a pile of boxes outside the exit door. "Do you see those?" he asked. "Well, you take them and move them ten feet away—every last one of them."

"But I'm an actor, not a stagehand!" the man protested.

"You are probably the lousiest actor in the world," said Griffin. "And if you don't move those, you are not going to work for me. Furthermore, if you hadn't lighted that cigar, I'd yank it right out of your mouth!"

Ouimet Visiting

Ernest Ouimet, grand old pioneer, the Canadian industry's most distinguished historical figure, was in Toronto last week visting ex-colleagues and friends.

Celebrate 25th Anni

Mr. and Mrs. Bert Jeffrey celebrated their 25th wedding anniversary with a dinner at the Old Mill, Toronto. He guides United Artists in Canada.

16 Mm. Receipts Up 40% in Year

(Continued from Page 1)

guage field rolled up an increase of over 40 per cent. Attendance records rose by 34 per cent.

Total take in 1943 was $230,404 as against $164,109, the figures including amusement tax, although such tax cannot be worked out proportionately against the whole because many 16 mm. operators work under arrangement with a local service club which holds the licence. Such exhibition, accepted as being on a non-profit basis, is exempted from the 20 per cent federal amusement tax. Interest in film exhibition by merchants' associations, boards of trade, etc., derives from their desire to keep the citizens shopping in their own communities instead of combining shopping and movie entertainment in the nearest town.

There were 88 operators, four more than in the previous year, and they worked on 9,331 playing days, an increase of 1,850. Admissions, at 820,389, jumped by 203,362.

A breakdown by provinces of 16 mm. operation is difficult because many operators withheld figures to avoid disclosing individual operations, although the national gross included all receipts.

Itinerant 35 mm. operators, of which they were 11 compared with 12 in 1942, showed an increase in receipts of $23,103, the 1943 figure being $78,153.

J. Grierson Speaks At NFB Conference

National Film Board technicians and projectionists got together at Cedar Lodge, near Georgeville, Quebec, for a three-day conference. Production, projection and other functions came in for examination and discussion by the 59 present, gathered from five provinces.

John Grierson, NFB chief, was one of the speakers.

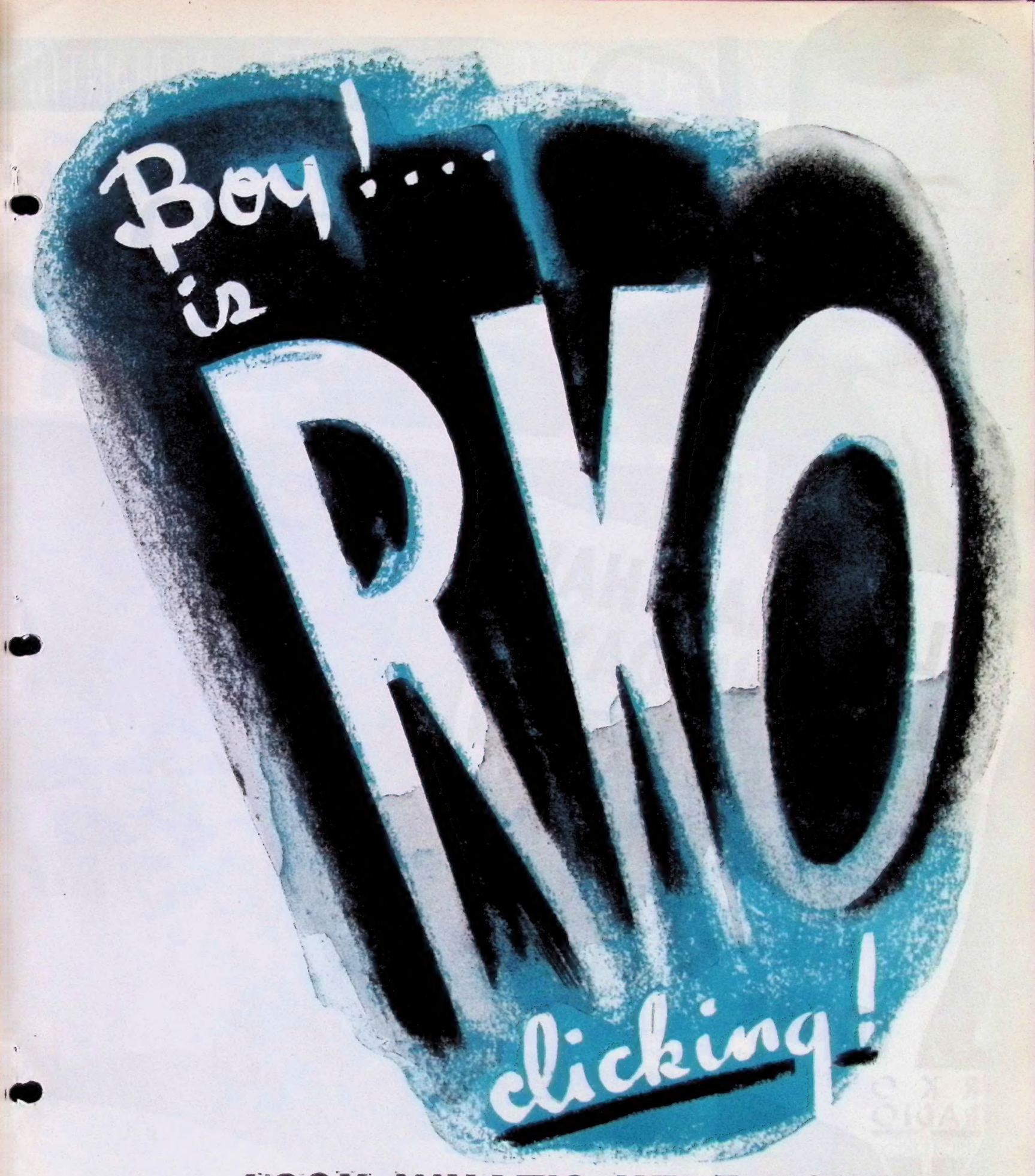
B.C. Girl Signed

Mavis Murray, Vancouver girl, has been signed to an acting contract by Paramount. She will show in "I Love a Soldier."

Odeon to Build in London, Ontario

A de luxe house costing several hundred thousand dollars will be erected on Dundas Street, London, Ontario, by Odeon Theatres of Canada after the war. Company has taken a ten-year lease on the property with an option on renewal for the same period.

Frontage is 55 feet and depth 198 feet.



LOOK WHAT'S HERE NOW!...

A SWELL ROMANTIC
Bride By
ALAN MARSHAL
LARAINE DAY
in
BRIDE BY MISTAKE
with
MARSHA HUNT
ALLYN JOSLYN
EDGAR BUCHANAN
Produced by Bert Granet · Directed by Richard Wallace
Screen Play by Phoebe and Henry Ephron
R K O
RADIO
PICTURES
KEEP SELLING WAR BONDS. FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

LAUGH SHOW WITH THAT RISKY-FRISKY FEELING!

The limit in love-tests by a knockout million-heiress knee deep in handsome pilots!... A hayride of hysterics until she gets the right one hooked!... Big-time names in a big-time show for TOP-DRAWER BOX OFFICE!

Mistake

TUNE IN!
CASH IN!

RKO's great radio program . . . Now selling seats for YOU! 15 minutes daily Coast to Coast over 177 stations of the Blue Network.

HOLLYWOOD STAR TIME
12:15 P. M. daily
Monday through Friday
Pacific Coast time

Producers Releasing Corporation Limited
PRC
H. J. ALLEN, President

PRC
DELIVERS

Benny Fields
in
MINSTREL MAN

DELINQUENT DAUGHTERS
June Carlson
Fifi D'orsay

LADY IN THE DEATH HOUSE
Lionel Atwill
Jean Parker

WATER FRONT
John Carradine
J. Carrol Naish

SEVEN DOORS TO DEATH
Chick Chandler
June Clyde

CONTENDER
Buster Crabbe
Arline Judge

MACHINE GUN MAMA
Armida
El Brendell

You Can
Rely On
PRC

Producers Releasing Corporation
LIMITED
Executive Offices:
277 Victoria St., Toronto, 2, Ont.

Canada Saw 686 Features in '43

(Continued from Page 1)

1943. In 1942 795 features were released, 109 more than in the following year.

The average number of features used per theatre for Canada's 1,269 theatres in 1943 was 138. The number of films used varies greatly for different types of theatres, being lowest for the large first run theatres in heavily populated centres and highest for small houses in theatre zones and districts requiring three changes per week.

Rentals for film reached $15,163,355, an increase, the 1942 figure being $13,892,093. The latest figures show that rentals have maintained a regular yearly growth, the 1941 figure being $12,368,446 and the 1940 one $11,445,167.

The exchange proportion of 1943's national receipts showed a drop, however. In 1942 29.8 per cent of the receipts, which totalled $46,930,278, was returned to the exchange as rentals but in 1943 they got back 28.9 per cent of $52,475,570.

Receipts, Admissions Up

Final compilations by the Dominion Bureau of Statistics for 1943 show that there were 205,826,197 paid admissions. Boxoffice receipts exclusive of amusement taxes amounted to $52,567,989 while Dominion and provincial amusement taxes collected at motion picture theatres amounted to $13,381,361. In addition there were 99 itinerant operators and these had 1,051,065 admissions and $308,557 receipts. Including the receipts secured both by itinerant operators and permanently equipped theatres, per capita expenditures on this form of entertainment averaged $5.61 in 1943, per capita figures for the various provinces standing at $8.29 for British Columbia, $6.97 for Ontario, 6.68 for Nova Scotia, $5.27 for Alberta, $4.81 for Manitoba, $4.53 for New Brunswick, $4.21 for Quebec, $3.35 for Prince Edward Island, and $3.31 for Saskatchewan.

Seating Capacity

Potential admissions to motion picture theatres in 1943 totalled 577,271,947, a figure which represents the number of admissions possible were there a full house in every theatre at every performance of the program. Comparison with this figure of the actual number of admissions or 205,826,197 indicates that on the average 35.7 per cent of the seating capacity was utilized at every performance. Corresponding ratios for earlier years are 32.4 per cent for 1942, 31.0 per cent for 1941, and 30.0 per cent for 1940.

Increase in Singles

The proportion of single feature programs shown in motion picture theatres increased slightly from 38.5 per cent in 1942 to 39.4 per cent in 1943.

Almost 32 per cent of the motion picture theatres used single feature programs only and another 30 per cent used double-feature programs only. The remainder varied between showing single and double feature programs. Admissions to single feature performances numbered 73,879,753 or 35.9 per cent of the total number, while admissions to double feature programs were 131,946,444 or the remaining 64.1 per cent.

10,749 Employed

The 1,269 motion picture theatres provided employment in some capacity to 10,749 persons of whom 981 were proprietors of independently operated establishments and 9,768 were employees. Of the 981 proprietors, 193 were reported as drawing a stated salary and their salaries totalled $308,850. There were 788 proprietors who reported themselves as drawing no stated salary. Salaries and wages paid to the 9,768 employees totalled $8,956,918.

Non-Commercial Films

In addition to the attendance at these commercial theatres there were about 8,000,000 free admissions to films shown by the National Film Board. Through the courtesy of that Board, the following statistics relating to its operations in 1943 are presented:

The National Film Board utilized the services of 38 film libraries located in the larger urban centres for the storage and distribution of war information and educational 16 mm. films. These film libraries released films for 17,608 non-commercial showings at which the attendance totalled 3,212,209.

In addition there was a total attendance of 1,771,655 at 10,821 showings given in industrial and trade union circuits. Rural circuits operating outside a radius of ten miles from commercial theatres and in connection with schools and agricultural societies had 22,208 showings and an attendance of 3,063,252.

Weisbord Joins MGM

Abbott Weisbord has left the agency field to join Howard Dietz in the MGM advertising and publicity department.

BRIG. MILTON GREGG, V.C.

Brigadier Milton F. Gregg, V.C., who was engaged in the film and theatre business in New Brunswick for several years after the Great War, has been appointed President of the University of New Brunswick, it has been announced by Premier J. B. McNair.

Brigadier Gregg, who enlisted as a private and won his commission in the field, was sergeant-at-arms in the House of Commons at Ottawa before returning to the army when the present war began.

In 1923 he succeeded Tom Daley as manager of the Casino, Halifax. Later he became an importer of British films for several years.

Goldwyn Beef NG in Canada

(Continued from Page 1)

Pickford and a score of movie stars, made the daily press when he took over a dancehall outside of Reno, Nevada, and preemed his "Up in Arms" in it instead of a city theatre.

Goldwyn says he asks theatres or circuits pay him a percentage of a picture's gross profits, this percentage rising as the film earns but some of the theatre circuits insist on buying his films on a flat rental basis, which amounts to as low as five to 10 per cent of the gross profits.

Goldwyn's features are distributed by RKO. Deals made by the Canadian division have been generally acceptable to Goldwyn. There is a marked difference between Canadian and American methods of distribution and exhibition. USA exhibs buy in blocks of five and exhibit for seven days while Canadians buy in groups approved by the WPTB and show for six days. The Canadian situation, therefore, requires its own ways and means and these have been satisfactory to Goldwyn and exhibitors.

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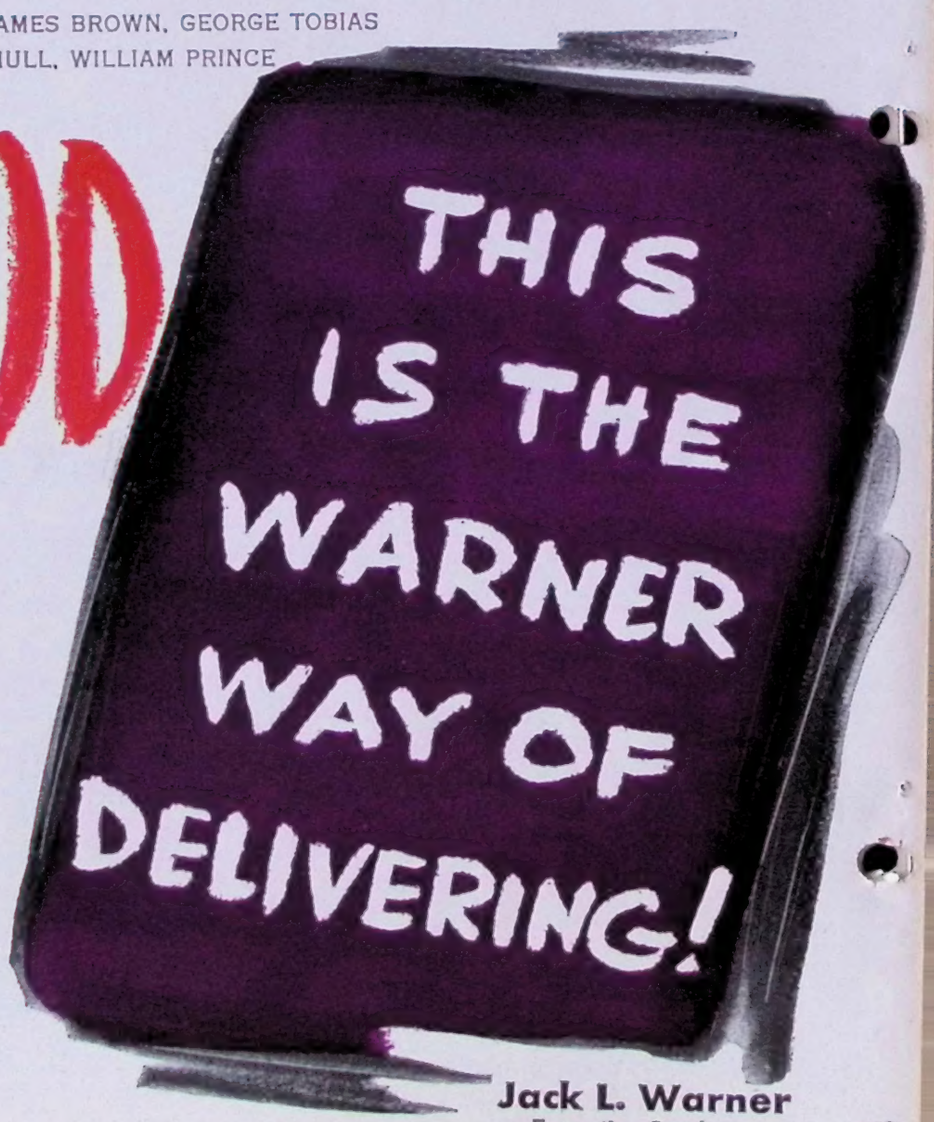

Jack L. Warner
Executive Producer

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Park Movies Had No Authorization

(Continued from Page 1)

Neither RKO nor General Films, which distributes its 16 mm. product, has been able to find out who was responsible for making film available for the purpose. The program, featuring Fibber McGee and Molly in "Here We Go Again," was sponsored by the Recreational Association of the Civil Service. A permit from the Motion Picture Censorship and Theatre Inspection branch was not necessary, it was explained by O. J. Silverthorne, because there was no charge or collection.

Leo Devaney, president of the Motion Picture Producers and Distributors Association, on being informed, made it plain that he would not countenance any such showings and that it was the agreed policy of his organization not to permit them. He demanded a full explanation.

Donald Way of General Films said that his company had not granted permission, such performances being outside their distributing policy. Occasionally 16 mm. prints were supplied to Civil Service officials for private showings as a courtesy. One of these prints might have gone astray.

The program had been advertised in the Ottawa papers and it was the intention of the Recreational Association to show a program of films each Sunday evening.

One association has tried to rent theatres for Sunday shows and sell tickets to munition workers.

Say Davis Checking For Rank Studios

According to the Edmonton Journal, one of the reasons John Davis, managing director of Odeon Theatres of Britain, is touring Canada is to study the possibility of Canada as a production centre under J. Arthur Rank's banner.

'Cross' Opens

Paramount's "Sign of the Cross," has opened its Canadian first runs in Vancouver, Calgary, Sudbury and Guelph.

Walker, Winnipeg Brings $35,000

Henry A. Morton has paid $35,000 to the City of Winnipeg for the old Walker Theatre, agreeing to operate is as a theatre for ten years after a permit for renovation is granted.

Sale of the Walker has been the subject of vigorous debate for weeks.

UK Monopoly Report Hits Trade Evils

(Continued from Page 1)

sirable practices in restraint of trade by certain producers, distributors and exhibitors, which militate against healthy development of British production.

2. Aid to independent production, which has suffered from monopolistic tendencies — but through no direct intention to eliminate it.

3. Production of a larger number of medium cost features for British distribution, rather than a smaller number of "luxury" features that may not have overseas appeal.

4. Support of those who produce documentaries and minor features.

5. Development of facilities for training technicians.

6. Though American influence has grown, it is not because of collusive action and the distributors' association has not been guided in policy by the American point of view.

Recommendations

1. Legislation should be introduced to expansion of circuits.

2. To do away with the possibility of control of British combines passing into American hands, a trustee arrangement should be set up.

3. A system of control and allocation of studio space should be established for the protection of the Independent producer.

4. Studio space should first be given those who wish to make films primarily for the home market.

5. A Tribunal to sit in judgment on all trade disputes.

6. The government, boards of education and labor unions to assist the industry to establish technical courses.

7. A film finance corporation under government sponsorship to lend money to qualified independent producers.

8. The Tribunal to arbitrate rentals, work out a standard contract which, while safeguarding the exhibitor, would see that the independent producer received a fair share of rentals.

9. The film finance corporation should establish a rental organization and supervise home and overseas distribution.

10. Prohibition of conditional bookings, the exhibitor not being obligated to rent other films from the same source.

11. Distributors to treat Independent buying co-operatives as fairly as circuits.

12. Increase of the quota of British films.

13. Independent exhibitors to get fair terms.

14. Fair share of screen time to Independent producers.

15. Circuits booking a film in one release area should be under no obligation to play it in another in which they operate.

16. Separate bookings for each exhibition region.

17. Strict control over changes of ownership of theatres so that circuit expansion can be reduced.

18. Elimination of "bars" on exhibition that are imposed by distributors, the Tribunal to decide what is fair.

19. A strong British distribution organization should be established in the United States and other countries regardless of any present arrangements by J. Arthur Rank, the facilities of such an organization being available to British producers on equal terms.

20. The British Government to approach the United States Government for a modification of the methods of assessment for taxation on the rentals of British film released in the USA, the assessment to compare with the present British one on USA films.

21. The British Government to ask the United States Government to help find more playing time in the USA for British product, through the voluntary assistance of the American motion picture industry.

22. The possibility of finding a better Empire market for British films should be investigated.

No Staff Changes in Medicine Hat Houses

There will be no changes in the personnel of the staffs of the Monarch, Roxy, Empress, Medicine Hat, Alberta theatres acquired recently by Famous Players Canadian Corporation from the Monarch Theatre Co., Limited. The deal takes effect September 2, 1944.

J. H. Yuill, however, will retire as general manager to concentrate on other business interests. L. Maher will continue as manger of the three houses.

The Monarch Theatre Company was formed 20 years ago to take over the Monarch theatre from W. B. Finlay, now in Vancouver. Since that time this theatre has been transformed into one of the most modern and attractive picture houses in the west. Later the Empress was acquired, and more recently the company leased the Roxy theatre. The latter two have also been remodelled and modern up-to-date equipment installed.

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